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SAN FRANCISCO cinematheque

SAN FRANCISCO *Cinematheque*
480 Potrero Avenue
San Francisco CA 94110
415 558-8129

Address Correction Requested

SAN FRANCISCO cinematheque

FINAL CALL
FOR FOUND FOOTAGE

This is an open call for interesting, unusual, mundane, humorous and/or provocative segments of narrative, documentary, industrial, educational, commercial or any other type of 16mm or S8mm found footage. Selected submissions will be used for a marathon screening of "raw found footage" to occur this June. Segments should be no longer than 20 minutes. Re-edited films or films which use found footage are not wanted. If interested, please first call or write the Cinematheque office. Final selections for the program will be made in mid-April. $2 per minute will be paid for all accepted entries ($10 minimum).

SPRING 1989

MEMBERSHIP BENEFITS

Many of you have been generous in your past support and we would like to offer you the benefits of membership in the *SAN FRANCISCO CINEMATHEQUE.* JOIN and become a *Friend of the San Francisco Cinematheque*, a vital and committed center of independent film art.

Individual $15

First class postage for bi-monthly calendars
Half price admission to programs

Supporting $30

First class postage for bi-monthly calendars
Half price admission for two people to programs

Contributing $50

First class postage for bi-monthly calendars
Free admission for one person, guest for half price

Sustaining $100

First class postage for bi-monthly calendars
Free admission for two people to programs
Free copy of Cinematograph

Donor $250 Benefactor $500 Patron $1000

First class postage for bi-monthly calendars
Free admission and free guests to programs
Free copy of Cinematograph
Reservation privileges

Yes I'd like to be a *Friend of the S.F. Cinematheque.*

I'm joining in the following category: _____ Individual $15

_____ Supporting $30 _____ Contributing $50 _____ Sustaining $100

_____ Donor $250 _____ Benefactor $500 _____ Patron $1000

If you would like to make a direct tax deductible donation in addition to your membership, we welcome your gift of any amount:

Name _____

Address _____

City . State . Zip _____

Enclosed is my check for $ _____

Please make all checks payable to the *San Francisco Cinematheque.* All memberships are annual and tax deductible to the full extent allowed by law. Unless you request otherwise, we would like to include you on our program calendar as a *Friend of the San Francisco Cinematheque*

Thank you for your support!

San Francisco Cinematheque
480 Potrero Avenue San Francisco, CA 94110 415 558-8129

Friends of the S.F. Cinematheque

The San Francisco Cinematheque would like to thank the following members and contributors for their generous support of our programs during the past year:

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and those generous supporters requesting anonymity

The Cinematheque is in constant need of volunteers to help with graphics, publicity, bulk mailings and other ongoing office projects. If you have free time (on a monthly or weekly basis) and an interest in fine art film, the Cinematheque welcomes you. Your time and energy will be greatly beneficial. For further information call the Cinematheque at 558-8129, Monday through Friday, 1-5pm, or leave a message with your name and phone number and we'll get back to you.

The *S.F. Cinematheque*, a project of the Foundation for Art in Cinema, is supported in part with funds from the National Endowment for the Arts, the California Arts Council, San Francisco's Grants for the Arts, The San Francisco Foundation, the William & Flora Hewlett Foundation, the John D. & Catherine T. MacArthur Foundation, the National Alliance of Media Art Centers, the Rockford Corporation, the generous contributions of the *Friends of the Cinematheque*, and the cooperation of the San Francisco Art Institute and the Eye Gallery.

design
F. Hasegawa

For future calendars by mail write to:
S.F. Cinematheque
480 Potrero Ave
San Francisco CA 94110
or call:
415 558-8129

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SPRING 1989

cinematheque

SAN FRANCISCO

SATURDAYS (EYE) GALLERY 1151 Mission St

(SFAI) THURSDAYS & SUNDAYS 800 Chestnut St

8 PM SHOWS unless otherwise noted

ADMISSION $4 general $2 students w/i.d., seniors, disabled.

SATURDAY (EYE)

MAR 11

THE FILMS OF HEATHER MC ADAMS
Filmmaker Heather McAdams in person

Heather McAdams is a filmmaker and cartoonist from Virginia, Lexington, St. Louis and currently, Chicago where she teaches at the Art Institute. Her films are "short found-footage works, appropriating Suburban-Dad Sex-Ed films and Department of Agriculture talking heads into Black-Humor explorations of things like Beauty and Procreation." (Stephen Roszell) For her first Bay Area appearance McAdams will show five earlier films along with the premiere of *Meet...Bradley Harrison Picklesimer*, a 35 minute documentary about a Kentucky drag queen who owned a bar in Lexington. As Bradley and Heather voyage to Florida the film becomes a joint venture in which both subject and maker reveal their uniquely flawed visions.

SUNDAY (SFAI)

MAR 12

Adolfas Mekas' *HALLELUJAH THE HILLS*, 1963
Robert Downey's *CHAFED ELBOWS*, 1966

These two great underground comedy classics are among the most stylistically influential independent films of the early '60's. *Hallelujah the Hills* and *Chafed Elbows* have been characterized as intellectual "hellzapoppin" slapstick poems. *Hallelujah...* centers around the comic misadventures of two men in love with the same woman, while *Chafed Elbows* concerns a man who marries his mother and then goes on welfare. Absurdly funny and highly lyrical portraits of the American character emerge from both. Downey went on to make such challenges to "good taste" as *Putney Swope* and *Greasers' Palace*.

THURSDAY (SFAI)

MAR 16

THE LUCID EYE
Filmmaker JOHAN VAN DER KEUKEN in person

Johan van der Keuken has frequently been compared with Chris Marker and Dutch compatriot Joris Ivens in having significantly expanded the possibilities of documentary or essayistic cinema. His films are exceptional in the range of their ideas and expressiveness: political though not dogmatic, equally sensitive to composition and the implications of recorded interviews. Tonight's program: *Herman Slobbe/Blind Child 2* (1966), a portrait of a blind boy's distilled reality, and *The Flat Jungle* (1978), an indictment of the ecological devestation of the Dutch marshlands. Van der Keuken's *The Eye Above the Well* is featured in the S. F. International Film Festival this week.

SUNDAY (SFAI)

MAR 19

MICHAEL SNOW'S *NEW YORK EYE AND EAR CONTROL* and *SEATED FIGURES*

Presented tonight are the earliest (*New York...*, 1964) and the most recent (*Seated Figures*, 1988) works of noted Canadian filmmaker Michael Snow, whose 1967 *Wavelength* ushered in a new era of experimental filmmaking. In *New York...* Snow postulates an eye that stares so intensely that the image seems to shiver. *Seated Figures* is a continuation of Snow's examination of the limits of aural and visual perception. His first film after a five-year hiatus, it depicts a landscape as viewed from the perspective of the exhaust pipe of a moving car while yawning, coughing, and other typical audience noises are heard on the sound track.

THURSDAY (SFAI)

MAR 23

J.A. DEANE/ROCK ROSS/DAVID MICHALAK
Live Music & Films — All Artists in person

Opening tonight's show will be musician/composer J.A. DEANE, who has developed "Tromboneelectronics", a technique combining the trombone with audio time modifiers and digital sampling technologies. "Deane plays like a dancer—bowing and weaving with his trombone then spinning around to turn a dial..." (Jowett, *Village Voice*) ROCK ROSS presents "a collection of my personal propaganda films", including *Till My Head Caves In, Vespucciland: The Great and Free, Babuba, Go Like This* plus surprises. "Frivolous and socially irresponsible..." (R.R.) DAVID MICHALAK presents his newest film, *The Spoken Word*, a satire of a family's fascination with the "self-help" and "how-to media" in which the characters speak dialogue taken from instructional records. Also showing: *Not Quite Right, Once A Face, Portraits Pt. 1.*

SATURDAY (EYE)

MAR 25

CUT-OUT ANIMATION BY LEWIS KLAHR
Filmmaker Lewis Klahr in person

For his first San Francisco one-person show, New York filmmaker Lewis Klahr will premiere his strongest work to date. Klahr's technique is to juxtapose found footage from a wide variety of sources with collages of images that he's cut out and animated. The result is a pop-flavored melange of consumerism, mass media and cultural dyspepsia. *Station Drama* (1989) superimposes cutouts on live action to tell the story of an aviatrix during the early teens to 1940's; *The Morning Films* (Pt. I of *Tales of the Forgotten Future*) integrate the dream logic of an experimental film with the emotional continuity of a Hollywood feature. Also: *Candy's 16!, Her Fragrant Emulsion* and others.

SUNDAY (SFAI)

MAR 26

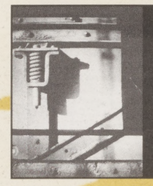
ROBERT BRESSON'S *A MAN ESCAPED*
1956, 102 minutes

Based on a newspaper account by Resistance leader Andre Devigny of his escape from a Nazi prison just hours before his planned execution, *A Man Escaped* undertakes to construct a film in which traditional dramatic elements such as heroism and escape are secondary to the emotional and psychological drama of the prisoner's mind. The terror and solitude of imprisonment are explored in a thoroughly Bresson (director of *Pickpocket, Mouchette* and others) manner. Also to be shown: Early Edison shorts of the 1890's (18 mins.)

SATURDAY (EYE)

APR 1

ALTE KINDER - Contemporary German Super-8
Filmmaker MATTIAS MÜLLER in person



Tonight's program features a selection of S-8 films produced by "Alte Kinder" (Old Children), a group of artists from Bielefeld, West Germany and their collaborators in Boston (Owen O'Toole and Barbara Mack). Two collective works will be shown: *Flamethrowers*, a triple projection tapestry of fire and ashes, and a portion of *The Filmmaker's Almanac*, an international film mail-art collection; as well as films by Müller, Christiane Hauwinkel, Maija-Lene Rettig and others. Müller's found material uses a repertoire of reflexive gestures that bring chaos to the world of the kitchen table. Conversely, Rettig presents a reality that becomes a record of interior actualities. Co-sponsored by the Goethe Institute of San Francisco.

THURSDAY (SFAI)

APR 6

THE RUPTURED PLANE
Filmmaker CAROLINE AVERY in person

Caroline Avery uses every separate frame as her canvas, cutting, scratching, painting, re-photographing and gluing them into vibrant images filled with energy. Avery has developed a style uniquely suited to her view of the world as a series of confrontations with a society gone out of control. Her work has an edgy tension and rough-hewn look that nonetheless retains the transparent qualities of light and color which only film can provide. Her first one-person show at the Cinematheque includes the only Bay Area screening of two new films, *Dancer for the Coronation* and *The Living Rock*, along with an overview of her earlier work.

FREE
SATURDAY (EYE)

APR 8

OPEN SCREENING

In an effort to expand our programming base and provide public exposure for new work, tonight the Cinematheque invites emerging film and video artists to share recently completed or in-progress works. All work will be considered for inclusion in an OPEN SCREENING HIGHLIGHTS program to be held at the end of our exhibition season. All formats are accepted (Super-8, 16 mm, 1/2" or 3/4" video) and work is shown on a first come basis. For more information call the Cinematheque office, 558-8129.

7:30PM
SUNDAY (SFAI)

APR 9

ALEXANDER KLUGE RETROSPECTIVE I

7:30 - SEVEN SHORT FILMS (1960-1977) Alexander Kluge is one of the seminal figures in Germany's post-war film explosion. A confederate of Adorno and Lang, his influence is evident in the generation of filmmakers that includes Fassbinder and Wenders. These rarely seen shorts chronicle the development of his artistic persona as Kluge explores the interdependency of fact and fiction and the tension between public and private realities.

9:15 - *YESTERDAY GIRL* (1966) Kluge's first feature centers on a young Jewish refugee from the East who finds herself caught in the gap between Germany's historical past and falsely optimistic future. Her search for work, love and a home exposes the amnesia of post-war Germany's moral reconstruction. Co-sponsored by the Goethe Institute of San Francisco.

THURSDAY (SFAI)

APR 13

JERRY TARTAGLIA & TOM CHOMONT
Filmmaker Jerry Tartaglia in person.

JERRY TARTAGLIA is one of the first to develop a critical and aesthetic discourse on Gay Experimental Film, publishing his thoughts in *Millenium Film Journal* in the '70s. Co-founder of Berks Filmmakers and collaborator with Tony Conrad, Tartaglia has been active in San Francisco's gay and independent film communities since moving here in 1981. He will premiere *Fin de Siecle* along with *A.I.D.S.C.R.E.A.M.* and other films.

Since the mid-'60s TOM CHOMONT has been blending the poetic lyricism of Baillie and Markopoulos with his own extremely personal explorations of emotions and sexuality. Tonight's selection, the first screening of Chomont's films at the Cinematheque in 10 years, highlights the range of his questioning sensibility, the artistry and tenderness of his films.

SATURDAY (EYE)

APR 15

WOMEN'S RITES: STORM DE HIRSCH, CAROLEE SCHNEEMANN, GUNVOR NELSON

Tonight the Cinematheque presents works by three women who pioneered a filmic sensibility, lyrical and sensuous yet tough. They share a determination to explore interior concerns by using the surface of the film as a kind of metaphor. De Hirsch draws on film to approximate the moods of dream and ritual, and to mimic sensory derangement. Schneemann manipulates her material to create a powerful subjective chronicle of the breakup of a relationship, a personal exorcism. Nelson uses the impressionistic imagery to suggest the unconscious, in a search for identity and resolution of self. The program includes: De Hirsch's trilogy *The Color of Ritual The Color of Thought*, Schneemann's *Plumbline*, Nelson's *Moons Pool*. Notes by MSW.

7:30PM
SUNDAY (SFAI)

APR 16

ALEXANDER KLUGE RETROSPECTIVE II

7:30 - *ARTISTS UNDER THE BIG TOP: PERPLEXED* (1967) Using a series of self-contained spectacles for its structure, Kluge creates an allegory about artists in the era of late capitalism. The film chronicles the "heroics" of circus artist Leni Peickert as she sets out to "reform" her art, but instead takes a job in the television industry.

9:15 - *PART-TIME WORK OF A DOMESTIC SLAVE* (1973) *Part-Time Work...* is a portrait of Roswitha Bronski, a young German mother who runs an illegal abortion practice so that she can afford to have more children. Epitomizing the contradictions of contemporary society, Roswitha is, in essence, Kluge's modern "Mother Courage." Co-sponsored by the Goethe Institute of S. F.

7:30PM
PART I WEDNESDAY
PART II THURSDAY (SFAI)

APR 19-20

LAMENTATIONS by BRUCE ELDER
Filmmaker Bruce Elder in person

Bruce Elder has emerged as one of the most ambitious and accomplished Canadian film talents. Michael Snow and Jonas Mekas have praised his films for their emotional and intellectual depth. Elder passionately embraces the role of "visionary artist," aiming at the rejuvenation of the avant-garde as an agent for artistic truth. *Lamentations* is his 8-hour epic that seeks to embody the entirety of history, running backwards from contemporary Britain to pre-Columbian Central America with stops for Newton, St. Augustine and Liszt. *Part I* presents the end of Western civilization in the moment of its crisis; *Part II* attempts to escape from this history by returning to the origins of culture. Co-sponsored by the Consulate General of Canada.

SUNDAY (SFAI)

APR 23

C LARRY ROBERTS - A TRIBUTE

We offer tonight a tribute to C Larry Roberts, another in the increasingly long list of talented filmmakers who have succumbed to A.I.D.S. Originally from Kansas, Roberts was prominent in the Bay Area's film community during his teaching tenures at S. F. State and U.C. Santa Cruz. "Tonight's program remembers Roberts' stylish, perverse yet folksy approach, his unusual humor and challenging structures - films that are full of surprises." — Ted White Films: *Strong Willed Women Subdue and Subjugate Reptiles, Calamus, I Was a Teenage Travelogue*, and *The Smara*. Co-sponsored by Film Arts Foundation.

THURSDAY (SFAI)

APR 27

SKY LIGHT AND OTHER FILMS
Filmmaker CHRIS WELSBY in person

Chris Welsby's films usually take natural phenomena as their driving force. Following in the footsteps of the long and honored tradition of Landscape painting, this English filmmaker joins the visual material of his subject matter to the physical material of camera and celluloid. Welsby describes his newest film, *Sky Light* (1988), as 'a short' creation myth which challenges the notion of its own form, and ends in beautiful and violent abstraction in which only nature and technology remain...and where space is both highly compressed and volatile. Other films include: *Seven Days, Windmill Three*, and *Streamline*.

7:30PM
SUNDAY (SFAI)

APR 30

THE MAGICK LANTERN CYCLE by KENNETH ANGER

Tonight for the very first time the Cinematheque presents the complete Magick Lantern Cycle. Kenneth Anger is truly the enduring "enfant terrible" of independent cinema—from his ground-breaking late 40's homoerotic symbolist home-movie *Fireworks* to his 60's classic of sex and fascism *Scorpio Rising* to his infamous full-page *Village Voice* ad announcing his own death ("In Memorium: Kenneth Anger") to his enlistment of Manson Family member Bobby Beausoleil to create the music for *Lucifer Rising*. Anger's vision is potent and visceral, and charged with the energy of a visual poet driven by the angels and demons of his own psyche. Notes by MSW.

SPRING 1989